

RENAISSANCE NEWS

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VOL. V	SUMMER, 1952	No. 2
CONFERENCES		25
RENAISSANCE BOOKS OF 1952		30
METROPOLITAN SYMPOSIUM		32
Leicester Bradner: From Petrarch to Shakespeare		
MUSIC AT THE SPANISH COURT		34
Continued from Spring Issue		
PROJECTS AND NEWS		38
LIBRARIES		44

Conferences

Reported in chronological order as follows:

March 21-22. George Chapman Symposium

March 26-April 21. Istituto . . . sul Rinascimento

April 5-May 5. Congresso . . . di Studi Umanistici

April 15. Leonardo Quincentenary

April 18-19. Southeastern Renaissance Meeting

April 26. South Central Renaissance Conference

April 29. New York Renaissance Club

Spring. British Leonardo Quincentenary

July 7-18. Minnesota Renaissance Seminar

July. Hakluyt Quadricentenary

September 9-12. English Institute

September 18-21. Istituto . . . sul Rinascimento

Autumn. A. Gabrieli's *Oedipus Rex* at Reading

Autumn. Philadelphia Area Renaissance Conference

GEORGE CHAPMAN SYMPOSIUM

University of Reading, March 21-22, cf. RN IV, 46. Jean Jackuot (Centre Nationale des Recherches Scientifiques, Paris), 'Chapman's humour and its relation to "metaphysical wit"'; D. J. Gordon (University of Reading), 'Hero and Leander: Considerations on themes and imagery'; Frances Yates (Warburg Institute), 'Chapman and Melancholy'; Peter Ure (University of Durham), 'Chapman's *Tragedy of Bussy d'Ambois*: a survey of the revisions.' Guests heard a short recital of unpublished and newly discovered music by Robert Johnson or attributed to him. The material was provided by J. P. Cutts who is working on Johnson and dramatic music, and the arrangements were by Professor Ronald Woodham. Of the new pieces the most exciting was a setting for the mad song in *The Duchess of Malfy*.

ISTITUTO NAZIONALE DI STUDI SUL RINASCIMENTO

Florence, March 26-April 21. Nicolai Rubinstein, 'Idee politiche al tempo del pre-umanesimo'; P. O. Kristeller, 'Il platonismo fiorentino e le tradizioni religiose del tardo medioevo'; Robert Weiss, 'La cultura greca dell'Italia meridionale alla fine del medioevo'; Lionello Venturi, 'La commemorazione di Leonardo da Vinci nel V Centenario'; August Buck, 'Machiavelli e la crisi dell'Umanesimo'; Giuseppe Billanovich, 'I primi umanisti e le tradizioni di testi classici.'

CONGRESSO INTERNAZIONALE DI STUDI UMANISTICI

Rome, April 5-May 5. This is the second international congress of humanistic studies; cf. RN II, 48; III, 6; and IV, 57. This year's meetings are planned to coincide with the opening, at the Palazzo Barberini, of an exhibit of painting and sculpture of the 15th and 16th centuries, entitled 'The Demoniac in Art.' The theme of the Congress will be the significance of Machiavellism in European politics since the 16th Century; and the defense of Christian ideals in opposition to the policies of compromise. The Congress is directed by the following Committee: Enrico Castelli Gattinaro, chairman; Henri Bedarida (Sorbonne); Eugenio Garin (Florence); Ernesto Grassi (Monaco di Baviera); Raymond Klibansky (McGill); Augustin Renaudet (Collège de France).

LEONARDO QUINCENTENARY

The quincentenary of the birth of Leonardo da Vinci, on April 15, was given worldwide celebration. In Italy the prime minister spoke at the ceremonies at the birthplace, and the director of UNESCO announced the circulation in all member countries of an exhibition of Leonardo drawings. The president of the United States invited the American people to commemorate the anniversary. The Moscow press celebrated

Leonardo as a bold materialist philosopher and a progressive thinker. The commemoration in France this summer has been announced in RN. Scholarly commemoration in this country includes three public lectures at Cooper Union in New York in the week of April 15; one or more papers at the New England Renaissance Conference; and one at a meeting of the New York Renaissance Club in the fall.

SOUTHEASTERN RENAISSANCE MEETING

Duke University, April 18-19, cf. RN IV, 66. Hennig Cohen (South Carolina), 'Shakespeare in Charleston on the Eve of the Revolution;' Donald K. Anderson (Duke), 'Shakespeare's Use of Plutarch in *Julius Caesar*;' Marilyn Williamson (Duke), 'History and Fiction in *Macbeth*;' James G. McManaway (Folger), 'The Earliest Detailed Criticism of Shakespeare in the 18th Century;' Virginia King (Duke), 'Shakespeare's Use of His Sources in *The Comedy of Errors*;' B. L. Ullman (North Carolina), 'Renaissance: The Word and the Underlying Concept;' D. C. Allen (Johns Hopkins), 'Shakespeare: The Dream and the Miracle;' Joseph A. Bryant, Jr. (Vanderbilt), 'Ben Jonson's *Catiline*;' Charles E. Mounts (Univ. Florida), 'Spenser as a Source for Wordsworth's Presiding Ideas;' George Yost, Jr. (Florida State), 'Reason in *Pseudodoxie Epidemica*;' Thomas E. Walker (North Carolina), 'The Opening Lines of *L'Allegro*: Serious or Burlesque?' Linwood E. Orange (Duke), 'The Authorship of *The Art of Rhetoric*, Attributed to Hobbes;' Ralph Nash (Washington Univ.) 'Political and Pastoral in Tasso's *Gerusalemme Liberata*;' Loren C. MacKinney (North Carolina), 'The Interpretation of *Vertù* in Machiavelli;' J. Woodrow Hassell, Jr. (South Carolina), 'Des Périers' Indebtedness to Castiglione;' Margherita Morreale (Catholic Univ.) 'Boscan's Spanish Translation of Castiglione's *Il Cortegiano*;' Frances J. Niederer (Hollins), 'Some Renaissance Contributions to the Early Christian Archeology of Rome;' Clark Emery (Univ. Miami), 'Ezra Pound on the Renaissance.'

SOUTH CENTRAL RENAISSANCE CONFERENCE

University of Oklahoma, April 26. This was the first Conference to be organized for the South Central region, and it is to be followed by a conference to be held at the University of Texas. The meeting featured lectures, including one on Spenser by Josephine W. Bennett (Hunter College), exhibits, and concerts of instrumental and vocal music. Inquiries should be addressed to Jewell Wurtzbaugh, Department of English, University of Oklahoma.

NEW YORK RENAISSANCE CLUB

New York University, April 29. Americo Castro (Princeton), 'Rabelais

and the Relativism of the Idea of Renaissance.' Inquiries about the autumn meeting should be addressed to Albert H. Buford, 390 First Avenue, New York 10, N. Y.

BRITISH LEONARDO QUINCENTENARY

Leonardo has been widely commemorated in Britain. Most Universities have arranged events ranging from single lectures to elaborate courses. The B.B.C. has been active in its various programmes: talks given in the Third Programme have included three by Edgar Wind. The centre however has been the great exhibition arranged by the Royal Academy with the cooperation of the British Museum and the Science Museum. The models of Leonardo's machines and the remarkable little collection of paintings associated with 'lost works' have their specific values; but it is the wonderful exhibition of drawings that has drawn such crowds that the Academy's ends have been in danger of defeat and it has often been almost impossible to see what one went to see. The astonishing richness of the English collections is here displayed. The Royal Collection at Windsor, Oxford (The Ashmolean and Christchurch), the British Museum have all contributed, as well as private owners, and certain European collections—not to forget the Academy itself with its great Cartoon which we see only too seldom. Among the lecturers in a course arranged by the Academy were L. H. Heydenreich, E. Gombrich, Sir Kenneth Clark, L. D. Ettlinger, A. E. Popham, N. Pevsner, Charles Singer.

MINNESOTA RENAISSANCE SEMINAR

University of Minnesota, July 7-18. European civilization during the 16th and early 17th centuries will be examined in a variety of perspectives in an interdepartmental project. The formal courses will be supplemented by a public lecture by Wolfgang Stechow (Oberlin), an exhibition of Renaissance painting, a concert of Renaissance music, and a symposium. The co-operating departments are Art, English, Geography, History, History of Education, Music, Philosophy, Political Science, Romance Languages, and Sociology. The Renaissance Seminar will consider the relationships of the arts to one another, to their social setting, and to the development of ideas.

HAKLUYT QUADRICENTENARY

The quadricentenary of the birth of Richard Hakluyt will be celebrated by exhibitions at the British Museum (beginning July 1), at the New York Public Library (in November), and at other American libraries probably including the John Carter Brown Library, the Folger Shakespeare Library, and the Huntington Library. As the 'prose epic of the

modern English nation', Hakluyt's *Voyages* and related works mark a stage in the history of discovery and geography, and in the history of literature. Actually they were anticipated by the *Viaggi* of Giovanni Battista Ramusio (published 1550-1559), the first large-scale collection of the literature of travel, which will be joined with Hakluyt's in these exhibitions. The New York Renaissance Club plans a Hakluyt program in December.

ENGLISH INSTITUTE

Columbia University, September 9-12. This year's meeting will once more (cf. RN IV, 21) devote a session to Shakespeare and will include papers by Abbie F. Potts (Troy, N. Y.), Mark Eccles (Wisconsin), Frederick W. Sternfeld (Dartmouth) and Andrew Bongiorno (Oberlin). Inquiries should be addressed to Alan S. Downer (Princeton).

ISTITUTO NAZIONALE DI STUDI SUL RINASCIMENTO

A third international Conference on the Renaissance will be held by the Istituto, September 18-21, at the Palazzo Strozzi in Florence. The subject of the conference will be 'The Renaissance: Meanings and Limits'. Five papers will be presented by invitation, each relating to one of the five disciplines of literary history, legal and economic history, history of philosophy and science, history of art, political and civil history. These papers will be circulated in advance to participants in the conference, who will then be permitted fifteen minutes each of discussion.

The usual arrangements will be made for tours, a reception, and a ten percent reduction in hotel rates. Official forms and announcements may be obtained from the editor of RN.

GABRIELI'S 'OEDIPUS' AT READING

A performance of Andrea Gabrieli's Music for the choruses of Sophocles' *Oedipus Rex* will be given in the University of Reading in the autumn of this year. This is the music Gabrieli composed for the 1585 inaugural production of the *Oedipus Rex* in Palladio's *Teatro Olimpico*, Vicenza. It has never been performed in England, and to the best of our knowledge, once only in Italy, since that date. The performance will be under the direction of Ronald Woodham (Reading) and D. P. Walker (University College, London) who is making a special study of this music. Cf. also RN II, 63.

PHILADELPHIA AREA RENAISSANCE CONFERENCE

The organizers of the conference (cf. RN IV, 66) are planning a fall meeting at Temple University. Inquiries may be addressed to M. A. Shaaber, Department of English, University of Pennsylvania.

Renaissance Books of 1952

The following check-list of books published in 1952 up to April 2d has been compiled by Ernst Schlochauer of Queens College from *Publishers' Weekly* and the *British National Bibliography*. New editions and textbooks or popular editions are not included.

- Peter Alexander. *A Shakespeare primer*. London: Nisbet. ix and 182 p., tables. 4/6.
- Roland H. Bainton. *Here I stand: a life of Martin Luther*. London: Hodder & Stoughton. 422 p. illus., plate, facsimis., bibliog. 20/.
- Robert R. Cawley. *Milton and the literature of travel*. (Princeton studies in English series—no. 32) Princeton, N. J.: Princeton University Press (Oxford University Press). ix and 158 p., bibliog. 3.
- Sir William Alexander Craigie. *A dictionary of the older Scottish tongue, from the twelfth century to the end of the seventeenth*. Part 14; H-Hew. Chicago, Ill.: University of Chicago Press (Oxford University Press). 120 p. 50/.
- Helen Darbishire. *Milton's Paradise Lost*. (James Bryce memorial lecture) New York: Oxford University Press. pap. .60.
- Arnold Davenport, ed. *The whipper pamphlets (1601)*. (Liverpool reprint series, ed. by L. C. Martin, nos. 5, 6) Pt. 1: *The Whippinge of the satyre*, by John Weever. ix and 66 p. Pt. 2: *No whippinge* by N. Breton; *The whipper of the satyre his pennance*, by E. Guilpin. xiii and 63 p. Liverpool: Liverpool University Press. 2 v. 5/ each.
- John Donne. *The complete poetry and selected prose of John Donne*; ed. by Charles M. Coffin. New York: Modern Library. 637 p. (3 p. bibliog.) 1.25.
- Benjamin Ifor Evans. *The language of Shakespeare's plays*. London: Methuen. xiii and 190 p. 18/.
- French Row Fogle. *A critical study of William Drummond of Hawthornden*. New York: Crown Press. 253 p. (5 p. bibliog.) 3.25.
- Henry Emerson Fosdick, ed. *Great voices of the Reformation; an anthology*. New York: Random House. 576 p. 5.
- Wilhelm Fränger. *The Millenium of Hieronymus Bosch*; outlines of a new interpretation; trans. (from the German) by Eithne Wilkins and Ernst Kaiser. London: Faber. xiii and 169 p., 8 illus., 23 pl. 42/.
- Marian Alice Gordon. *Life of Queen Katharine Parr*. Kendal, Eng.: T. Wilson & Co. (7) and 56 p., plates, bibliog. 5/6.
- Alwin Wigfall Green. *Sir Francis Bacon; his life and works*. Denver, Col.: Allan Swallow. 311 p. (11 p. bibliog.) 4.
- Frank E. Halliday. *A Shakespeare companion 1550-1950*. London: Duckworth. xv and 743 p., plates, tables, bibliog. 50/.
- Lewis Ulysses Hanke. *Barolome de Las Casas: bookman, scholar and propagandist*. Philadelphia, Pa.: University of Pennsylvania Press. 131 p. (bibl. notes), illus. 3.50.
- Denis Hay. *Polydore Vergil: Renaissance historian and man of letters*. Oxford: Clarendon Press. xiii and 223 p., tables. 25/.
- Robert Bechtold Heilmann, ed. *An anthology of English drama before Shakespeare*. (Rinehart eds.) New York: Rinehart. pap. .95.
- Philip Henderson. *Christopher Marlowe*. (Men and books series) London: Longmans, Green. 162 p., 4 pl. (incl. 3 facsimis.) 10/6.

- Mrs. Florence M. G. E. Higham. *Lancelot Andrewes*. New York: Morehouse-Gorham. 128 p. 1.50.
- David Gwilym James. *The dream of learning; an essay on the advancement of learning, Hamlet and King Lear*. New York: Oxford. 126 p. 2.50.
- Ben Jonson. (*Gipsies metamorphosed*). *Masque of gipsies in the Burley, Belvoir and Windsor versions; an attempt at reconstruction by W. W. Greg*. London: Oxford University Press, published for the British Academy. ix and 235 p. 12 pl., tables. 25/.
- Tom Fleming Kinloch. *The life and works of Joseph Hall, 1574-1656*. New York: Staples Press. 210 p. (4 p. bibliog.) 4.
- Lyfe of Syr Thomas More, sometyms Lord Chancellor of England (*The*). ed. from ms. Lambeth 179 by F. V. Hitchcock and P. E. Hollett. (Early English Text Society). New York: Oxford University Press. 365 p. 6.50.
- Buonarroti Michelangelo. *Michelangelo drawings*. Ludwig Goldscheider, ed. (Phaidon Press) New York: Oxford University Press. 199 p. 2 p. bibliog. illus. 8.50.
- John Milton. *Poems of Mr. John Milton*; the 1645 ed.; with essays in analysis by Cleanth Brooks and John Edward Hardy. New York: Harcourt Brace. 369 p. (4 p. bibliog.), illus. 5.
- Charles Benjamin Purdom. *Producing Shakespeare*. (Theatre and stage series) London: Pittman. 232 p. (4 p. bibliog.) illus., diags. 18/.
- Hans Ferdinand Redlich. *Claudio Monteverdi; life and works*. Tr. (from the German and expanded) by Kathleen Dale. New York: Oxford University Press. 210 p. (3 p. bibliog.) illus. 5.
- Uuras Saarnivaara. *Luther discovers the Gospel; new light upon Luther's way from mediaeval Catholicism to evangelical faith*. St. Louis, Mo.: Concordia Publishing House. 161 p. (5 p. bibliog.) 1.95.
- Louis Francis Salzman. *Building in England down to 1540: a documentary history*. New York: Oxford University Press. 644 p. (bibl. footnotes), illus. diags. 12.50.
- William Arthur Sewell. *Character and society in Shakespeare*. New York: Oxford University Press. 149 p. 2.50.
- William Shakespeare. *Love's Labour's Lost*; ed. by Richard David, based on the edition of H. C. Hart. (Arden Shakespeare series, ed. by Una Ellis-Fermor) London: Methuen. lii and 196 p. 15/.
- Shakespeare Memorial Theatre, 1948-1950; a photographic record*. Forewords by Ivor Brown and Anthony Quayle. New York: Theatre Arts Books. no p., illus. 4.50.
- Shakespeare survey; an annual survey of Shakespearian study and production*. Edited by Allardyce Nicoll. (No.) 4. Cambridge: Cambridge University Press. ix and 176 p., plates (incl. facisms.) 12/6.
- Albert E. Sloman. *The sources of Calderon's El principe constante*. (Modern Language Studies) New York: Macmillan. 236 p. 2.50.
- Phyllis Doreen Tettenborn, ed. *Spanish lyrics of the Golden age. With introduction, notes and vocabulary*. (Bell's Spanish classics series) London: Bell. viii and 208 p. 6/6.
- Eustace M. W. Tillyard. *The English Renaissance; fact or fiction?* Baltimore: Johns Hopkins Press. 136 p., bibliog.
- Polydore Vergil. *The 'Anglica historia' of Polydore Vergil, A. D. 1485-1537*. Ed. with transl. by Denis Hay. (Camden series, 3rd series, vol. 74) London: Royal Historical Soc. xlii and 373 p., diagr. 10/.

Metropolitan Symposium

A Symposium on the Renaissance was held at the New York Metropolitan Museum of Art on February 8-10, cf. RN IV, 66. Abstracts of the papers by Erwin Panofsky, George Sarton, and Roland Bainton were published in the Spring issue of this newsletter.

Leicester Bradner (Brown University), 'From Petrarch to Shakespeare.'

The story of Renaissance literature is the story of Italian literature and its influence upon other literatures: how they reacted to it, where they followed it, and—even more significant—where they did not follow it. France had dominated mediaeval literature up to the 14th Century, but then Italy entered the contest for the leadership of Europe with the creative vigor of its prosperous growing towns. Dante, although his material is mediaeval, is an outstanding example of this new spirit, and close on his heels come Petrarch and Boccaccio, whose materials mark a sharp break with the mediaeval tradition. And with Petrarch and Boccaccio the new enthusiasm for the classics appears. The recovery and mental digestion of the classics occupied Italian intellectuals during the 15th Century. Vernacular literature stood still while men learned the lessons of form and style taught by the great ancient writers. They learned how to be brief and pointed in the epigram and the Horatian ode as well as in their own late mediaeval form, the sonnet. They learned that a comedy or a tragedy must have definite form if it is to be dramatically effective, and they learned that an epic should be written according to a definite plan. And all of these things they learned mostly by writing in the Latin language. Then came the outburst of creation in the vernacular, led by the courts of Florence and Naples, but soon finding even greater expression in the writers patronized by the D'Este family in Ferrara. This new vernacular Italian literature was aristocratic and courtly in its origin, just as French mediaeval literature had been, but the Italian courts were not isolated from the new bourgeois culture of the towns; rather they were the expression of it. The Medicis were not ancient royalty; they were bankers who had taken over the Florentine state.

Stylistically, the elegance and force of the vernacular of Petrarch and Sannazaro, of Castiglione and Machiavelli, were the envy and model of the writers of other nations. Rambling, the characteristic fault of late mediaeval writers, gave way to the clarity of formal structure of the humanists. A play must be in five acts and must follow certain rules of plot structure. An epic must begin in the middle, must contain supernatural motivation, and must end in the hero's victory. What this contribution meant may be illustrated by comparing the comedies of Ariosto and Machiavelli with the crude horseplay of the English moralities or of

the French farce at the beginning of the 16th Century; or one may compare Corrado's finely wrought, if imitative, tragedy of *Progne*, which the dons of Christ Church had the good taste to produce for Queen Elizabeth's visit in 1566, with the incredibly primitive and vulgarized tragedy of *Orestes* written in England during the same decade.

The Italians created two new genres that were to become extremely influential, the pastoral romance and the romantic epic, and they were, of course, the story-tellers for all Europe who provided hundreds of plots for English, French and Spanish dramatists.

Still, the Spanish and the English added significantly to the achievement of the Italians. The popularity of Sannazaro's *Arcadia*, for instance, was a triumph of style and mood. But it had neither plot nor action enough to satisfy the spirit of vigorous rising nationalism. When the Spaniard Montemayor took over the pastoral romance fifty years later he put in real plots—a series of interlocking love-triangles—and made his psychological situation more interesting by mixing real country dwellers with exiles from the court who are merely taking a momentary respite from the care of the world. From the point of view of style and beauty one would perhaps rather read Sannazaro, but for story interest Montemayor was superior.

England offers the most instructive example of how Ariosto's model merged with other influences. We know that Spenser started out to imitate Ariosto in the *Faerie Queene*; we know from the poem itself how unlike Ariosto his work is. Yet the poem is full of material from the *Orlando Furioso*. There are at least four ways in which Spenser deals differently with what is essentially the same kind of material. First, Spenser was not satisfied with the formlessness of Ariosto's poem. He made a heroic attempt to impose Vergilian form upon Ariostian materials. Although he preserved the use of many heroes in one poem, he treated the main deeds of each hero in a separate book which comes to a definite conclusion. But the division into at least partially unified books does not arise entirely from devotion to Vergil; it arises quite as much from Spenser's place as a Protestant Englishman in the tradition of northern humanism with its special emphasis on Christian ethics, for each book is devoted to the illustration of a moral or religious virtue. This is the second way in which Spenser differs radically from his model, and it leads to the third. Spenser's poem deals with ideas in a way which Ariosto's does not and never intends to. Spenser was not a philosopher, but he liked to think, and, along with Sidney, he believed that creative literature should contain plenty of thought. Finally, Spenser is concerned about contemporary history, but he deals with it through symbol and allegory rather than through telling the facts of history. Mary Queen of Scots, Philip II of Spain, Henry of Navarre, and the Pope are never mentioned in the poem, but

they are never very long out of our thoughts.

Space forbids a summary of Mr. Bradner's tribute to Shakespeare and his assessment of such factors as individualism, the revival of the classics, and the rise of secularism as component parts of the Renaissance.

The remaining two abstracts will appear in the next issue of RN.

The 'Spanish Chapel' of Philip II

BY ISABEL POPE

A DOCUMENT preserved in the Barbieri Collection at the National Library provides us with the following information concerning sums paid to the choir boys in the first third of 1561.⁵ No list appears in the 'Roolos' for that year.

Lo que francisco de spaña maestro de la camara del Rey nuestro señor a pagado a los cinco cantorçicos de la capilla spañola de su Mag.^d por las dos placas extraordinarias que tiene cada uno de los dichos cada dia por lo que tuvieron de hauer en este terçio primero de mill y quinientos y sessenta y uno es lo siguiente.

Bernardo monje cantorcico por las dos placas que se le dan para cosas extraordinarias del dicho tercio primero de 1561—XII R.

Gaspar de Arratia por lo mismo XII R

Juan de Torres " " " " "

Matheo Fernandez " " " " "

Joan Lopez " " " " "

The signature of each recipient appears.

The list of the singers in the Spanish Chapel as given in the 'Roolos' of the Archives of the Palace for 1562 is as follows:

Cantores

Juan del Rincon

Geronimo de Talamantes

Gines Lopez

Pedro de Salazar

Lazaro Velazquez

Melchior de Valdes

Gines Lainez

Francisco de Prado

Luis Lopez de Garabatea

Antonio de Acosta

Pedro de Gelos

Mossen Anton Serrano

Doroteo de Guevara

Cristoval Serrano

Juan de Cabeçon, organista

Cantorçicos

Mateo Fernandez

Gaspar de Arratia

Bernaldo Monje

Juan Lopez

Cristoval de Leon, entonador del organo.

In 1563 Juan del Rincon left in February to take a benefice in Toledo bestowed by Philip II. The list continues the same, with temporary absences duly noted.

Another document ⁶ in the Barbieri Collection which is undated but forms part of a group of documents belonging to the years 1563-1564 provides an interesting illustration of the activities in which the cantors participated. It is an account of sums paid certain singers for the mounts which they hired to take them on a journey to Aranjuez where Philip II had built a country palace on the site of Charles V's shooting box.

Los cantores que fueron de Madrid a Aranjuez y lo que se les a dado por las caualgaduras alquiler es lo siguiente.

A Melchior de Valdes, por alquiler de una caualgadura de siete dias de yda y buelta a 3 reales por dia—	XXI R
A Hieronymo de Talamante por cinco dias otro quinze reales—	XV R
A Pedro de Salazar, cinco dias, otro quinze reales—	XV R
A Henry Martin, furrier de capilla, por ocho dias XXIV reales—	XXIV R
A Juan Gerardo, cantor, por el alquiler de una caualgadura de los dichos siete dias de yda y uelta a tres reales por dia—	XXI R

The account carries the signature of each singer.

In 1566-67 the choir boys were given places as cantors and no new choir boys appear. In the latter year a new organist, Cebrian de Soto is noted and crossed out with the comment 'en los libros de Castilla se quenta,'— to be included in the accounts of Castile. The same thing occurs in 1568 with the names of de Soto and Hernando de Cabeçón. Evidently, although they lent their services to the chapel they were paid from the budget of the House of Castile.

For the year 1569 some interesting accounts are recorded in connection with repasts and food rations served the Spanish cantors. Opposite the name of Melchior de Valdes the record states: '2 capons, 2 partridges.' The other cantors are assigned '1 pension' except for Talamantes, Lainez, Garabatea and Cristoval Serrano who receive '2 pensiones.' 'Pension' would seem to mean the number of meals to which the singers were entitled. The account goes on: 'Por la colazion ⁷ dos maravedis a cada uno.' 'Por los platos 36 maravedis.' Later a note: '27 c. pon.' which apparently means '27 each pension.' Whether 27 refers to a sum of money or the number of meals is not clear. Then:

Por çiento y diez y ocho capones de las dos capillas la cantidad [? the ms. is not clear] del año de 1569

A cinco reales cada capon	59 reales (recti 590)
Por catorze perdrices a tres reales el par—	24 reales (recti 21)
Por la colacion de çiento y diez y nueve personas a dos reales cada uno	23 reales (recti 238)
Por los platos de la dicha colacion	72 reales

981 (recti 921)

In an account of salaries paid in the first third of 1570 the members of both chapels are listed together and their signatures appear against the sums paid. The salary of each cantor continues at 12 placas ⁸ a day as

in 1560, and amounts for this third to 72 reales. Cristoval de Leon, the organ tuner, continues at the rate of 6 placas a day receiving 36 reales for the period in question.

After the first third of 1570 Doroteo de Guevara ceases to appear, and in the last third the name Baltasar de Camargo occurs for the first time among the cantors of the chapel although it had appeared earlier in other documents concerned with the 'ministriles.' In 1571 the name Alonso Martinez is added. The personnel continues unchanged until 1576 for which year no list is preserved. For the year 1577 the only list is as follows:

Lista de los capellanes y cantores y oficiales de la capilla española a quien se ha de dar velas el día de Nuestra Señora de las candelas este año de mill y quinientos y setenta y siete son los siguientes

(Among the chaplains now appear):

Melchior de Baldes, Hieronimo de Talamantes, Luys de Guevara, Christoval Serrano. *Cantores*: Lazaro Velazquez, casado; Francisco de Prado, casado; Antonio de Acosta; Bernal Monge; Gaspar de Arratia; Joan Lopez; Matheo Fernandez; Alonso Martinez; Hernando de la Peña; Melchior de Camargo. *Oficiales*: Hernando de Cabeçon; Lucas de Hernandez, furier; Christoval de Leon.

It is to be supposed that this is not a complete list of the chapel but simply refers to those individuals who took part in this service. It is interesting to note that the older men as they retired from active duty as cantors were advanced to the honorable post of chaplain.

Lists are lacking for the considerable period from 1577 to the last third of 1584 when the following record appears: 'Lista de los capellanes y cantores y oficiales de la capilla española de su Magestad que sirven a los gages de la casa de borgoña que an servido en este terçio postrero deste año de 1584.' The cantors are:

Lazaro Velazquez
Francisco de Prado
Antonio de Acosta, fue con licencia y
no ha buuelto desengansele los gages
hasta que de racon como no cumplio
con la licencia que llevo. [signed] G.
Mateo Fernandez
Antonio Vazquez
Gaspar de Arratia

Melchior de Camargo, baxon
Blas Aguado
Alonso Lareguera. Murio en noviembre
deste año
Agustin Martinez, regebido a primero
de septiembre de 1584.
Bernardo Rico, regebido a primero de
noviembre de 1584.
Christoval de Leon, templador.

Melchior de Camargo, bassoon player, like his relative Baltasar de Camargo who appeared in 1570, was included among the 'ministriles' in other documents. He may be mentioned in the lists of the chapel because the bassoon was often used to support and double voices, and he thus would be considered as a member of the choir.

Francisco de Prado died September 12, 1585. During this decade it is noteworthy how small the Spanish Chapel became. In 1587 the only

record of the chapel says: 'Tercio Postrero de 1587. Capilla española, ocho cantores—117 R 120 m.'⁹ There were only eight cantors as compared with twenty-one in the Flemish Chapel under the distinguished Flemish master Georges de la Hèle and Philippe Rogier his equally distinguished assistant. This was a period of many financial difficulties for Philip II and it may well be that he allowed the Spanish Chapel to dwindle in numbers particularly at a time when the death or retirement of a number of its members—it is notable how few changes in personnel had occurred between 1558 and 1577—made new appointments necessary. In a list of the entire personnel attached to both the House of Burgundy and that of Castile in 1588 which is preserved in the Barbieri Collection¹⁰ only eight Spanish cantors with Cristoval de Leon the organ tuner are listed.

During the 90's the chapel revived markedly and many new appointments were made throughout this period. Philippe Rogier was 'maestro de capilla' from 1588-1596. The list for the first third of 1593 is as follows:

Capellanes y Cantores

Melchior de Valdes

Hieronimo de Talamantes

Christoval Serrano

Baltasar de Salinas

Juan de Villacampa, henero y hebrero
porque murio a postrero de hebrero.

Pedro de Argues

Martin de Herrera

Cantores

Domingo Ximenez. Capellan y cantor,
dos plaças¹¹

Matheo Fernandez

Antonio Maçedo

Lazaro Velazquez

Gaspar de Arratia, cantor y apuntador

Antonio de Acosta, estuvo bentidos
meses con licencia manda Su Mag.^t
se le recompense y paguen.

Melchior de Camargo, musico del
baxon

Blas Aguado

Antonio Leiton

Agustin Martinez

Antonio Martinez

Alonso Gutierrez. Capellan y cantor,
dos plaças

Francisco Fermin, cantorcico, le hizo
el rey ñro señor merced del partido
de im principio de março.

Luis de Unguero, Capellan y cantor dos
plaças

Bartolome d'Espinosa Alarcon, musico
del baxon.

Manuel Vazquez, yçole el Rey nuestro
señor md. im principio de henero.

Officiales

Cristoval de Leon, templador

Arias, moço de oratorio

Diego de Ualdes, furriel.

1593, last third: Anton Lopez, "capellan y cantor" appointed. Miguel Mencos, "cantor," appointed

1594, first third: Miguel Mencos disappears.

last third: Juan de Zapeda, "capellan y cantor" appointed.

Lazaro Velazquez died in September.

1595, second third: Pedro Pierrez appointed July 7.

Cristoval de Leon died.

1597, last third: Pedro Martinez appointed May 1.

Manuel Mexia appointed May 1.

second third: Juan de Espino appointed June 1.

Pedro de Mendigaña appointed July 1.

According to an account of salaries paid in 1597, chaplains and cantors received the total of 1, 298, 982 maravedis. This amount surely represents that paid the members of both chapels.

In 1598, the year of Philip II's death, the list of the Spanish Chapel reads as follows: Domingo Ximenez, 'capellan y cantor'; Gaspar de Arratia, 'capellan y cantor'; Luis de Onguero, 'capellan y cantor.' *Cantores*: Matheo Fernandez, Gaspar de Arratia, Antonio Martinez, Agustin Martinez, Francisco Fermin, Melchior de Camargo, Blas Aguado, Bartolome de Espinosa, Manuel Bazquez, Pedro de Pierres, Juan Mendez (dos plazas); Pedro de Mendigaña, Manuel Mexia, Juan de Espino, Juan Domine.

This number, 18, compares with the number in the chapel of 1558; there were then 21 including the four choir boys. The Spanish Chapel of Philip II had its vicissitudes, but it maintained an unquestioned position in the musical life of the court which was continued in the reign of Philip III until it united with the Flemish Chapel to form the Royal Chapel in 1636.

⁵ Papeles de Barbieri, Sig 14018, núm. 20.

⁶ Papeles de Barbieri, Sig 14018, núm. 19.

⁷ According to the Dictionary of the Spanish Academy "colazion" may be a light supper served on fast days.

⁸ *Placa*, according to the Dictionary of the Spanish Academy was a Flemish coin which circulated in Spain and was worth approximately one fourth of a silver *real*. A *real* at this time was equivalent to 1.04 gold pesetas in modern Spanish currency. Yet at this rate each cantor should have received 360 reales and Cristoval de Leon 180 reales! Can the *placa* have been valued at this time at one half a real in this case the reading would be 720 reales and 360 reales. The use of this coin emphasizes the fact that these were accounts of the 'House of Burgundy.'

⁹ 117 reales 120 maravedis

¹⁰ Biblioteca Nacional. Papeles de Barbieri Sig 14018, núm. 7.

¹¹ He enjoyed the benefits of two 'places' or positions.

Projects & News

HISTORY AND LITERATURE

Association Internationale des Historiens de la Renaissance. The Association is planning to publish monographs on the Renaissance, as well as editions of original sources. In the series of monographs, Augustin Renaudet's *Dante humaniste* has just appeared and Yvonne Batard's *Dante, Minerve et Apollon (Les images dans la 'Divine Comédie')* is in

press. In the series of original sources, the following are in an advanced stage of preparation:

Marsile Ficini, *Le Commentaire sur le Banquet de Platon*, ed. and tr. by R. Marcel.

Giordano Bruno, *Les Fureurs héroïques*, ed. and tr. by M. P.-H. Michel.

Christophoro Landino, *Les Disputes aux Chamaldules*, ed. by M. A. Perosa, tr. by M. Durand.

Inquiries should be addressed to Raymond Marcel, the general secretary of the Association, cf. RN IV, 67.

Raymond A. de Roover (Wells College) Guggenheim Fellow. A study of medieval financial history. Cf. RN III, 51.

Donald M. Frame (Columbia), Guggenheim Fellow. A study of the development of Montaigne's thought.

Felix Gilbert (Bryn Mawr), Guggenheim Fellow. A study of political and historical ideas in Italy from 1494 to 1530.

Hispanic Sources is the title of a new book series, initiated by the University of Mexico Press this summer. The series is designed to make available some of the classics in medieval and Renaissance Hispanic history and literature which presently cannot be procured in any English edition, and thus to create the same understanding of and interest in some of the great historical and literary documents produced during that period of intellectual agitation in Spain, which in many respects paralleled the genius of the Italian Renaissance. Volume one is *Alfonso de Valdés and the Sack of Rome* by John E. Longhurst, cf. RN III, 32. Other volumes contemplated are the dialogue *Mercury and Charon*, also by Alfonso de Valdés; some of the writings of Juan Luis Vivés and Juan Ginés de Sepúlveda; and a modern English edition of the great Spanish drama, the *Celestina*. The University invites correspondence from those who are interested in the series, whether as possible authors of future volumes or as contributors of titles that might be considered for publication.

Paul O. Kristeller (cf. RN IV, 56) notes some recent books of interest in a report from Pisa:

Carlo Angelieri, *Il problema religioso del rinascimento: Storia della critica e bibliografia* (with a preface by E. Garin). Florence: Le Monnier. 1952. 221 p.

Gianfranco Folena, *La crisi linguistica del Quattrocento e l'Arcadia di I. Sannazaro* (with preface by B. Migliorini). Florence: Olschki. 1952. (*Biblioteca dell'Archivum Romanicum*, ser. II, vol. 26). 188 p.

Michaelis Marulli Carmina, ed. A. Perosa. Zurich: Thesaurus Mundi. 1951. xiv and 261 p. (*Thesaurus Mundi*, vol. 4) cf. RN IV, 17.

G. Pico della Mirandola, *Disputationes adversus astrologiam divina-*

tricem, Libri VI-XII. ed. E. Garin. Florence: Vallecchi. 1952, 579 p.
Prosatori latini del Quattrocento, ed. E. Garin. Milan: Ricciardi. 1952,
xix and 1140 p. (*La letteratura italiana, Storia e Testi*, vol. 13.)

Charles D. O'Malley (Stanford) Guggenheim Fellow. A biographical study of Andreas Vesalius.

Alice Sperduti (Smith College) Guggenheim Fellow. A study of Renaissance literary criticism.

Publications recently received include: R. C. Anderson, *Naval Wars in the Levant, 1559-1853*, Princeton, N. J.: Princeton University Press, 1952, ix and 619 p., \$7.50; *Bibliothèque d'Humanisme e Renaissance*, Vol. xiv (Geneva, 1952), xxxvii and 282 p., \$5.50, cf. RN iv, 59; Charles L. Butterworth, 'Savonarola's Expositions on the Fifty-First and Thirty-First Psalms,' reprinted from *The Library* (London, 1951), p. 162-170, and 'The Term "Lord's Prayer" instead of "Pater Noster,"' reprinted from *The Library Chronicle* (Philadelphia: University of Pennsylvania, 1952), p. 24-27, cf. RN III, 52; Fernand Desonay and Bernard Gagnebin, *Agrippa d'Aubigné, Le Printemps*, Vol. I, *L'Hécatombe à Diane*, Geneva: Droz, 1948, xxvii and 157 p., vol. II, *Stances et Odes*, Geneva: Droz, 1952, xlv and 217 p.; Edward Hubler, *The Sense of Shakespeare's Sonnets*, Princeton, N. J.: Princeton University Press, 1952, ix and 169 p., \$3, cf. RN II, 56; Catherine Ing, *Elizabethan Lyrics, A Study of the Development of English Metres and their Relation to Poetic Effect*, London: Chatto & Windus, 1951, 252 p., £ 1.1/; D. G. James, *The Dream of Learning, An Essay on 'the Advancement of Learning', 'Hamlet' and 'King Lear'*, Oxford: Clarendon Press, 1951, 126 p., \$2.50; Rudolf Kirk, *The Moral Philosophie of the Stoicks, Written in French by Guillaume Du Vair, Englished by Thomas James*, ed. with an intr. & notes by Rudolf Kirk, New Brunswick, N. J.: Rutgers University Press, 1951, \$3.50; William R. Mueller, *The Anatomy of Robert Burton's England*, Berkeley, Cal.: University of California Press, 1952, viii and 121 p., \$2; Glenn Negley and J. Max Patrick, *The Quest for Utopia, An Anthology of Imaginary Societies*, New York: Henry Schuman, 1952, viii and 599 p., \$6.75 (containing accounts of Thomas More's *Utopia*, 1516; of Italian utopias before Campanella; of Joseph Hall's *Mundus Alter et Idem*, 1605; of the first French utopia, *Antangil*, 1616; of Campanella's *City of the Sun*, 1623); R. C. Simonini, Jr., 'The Genesis of Modern Foreign Language Teaching,' reprinted from *Modern Language Journal*, Vol. xxxv (1951), p. 179-186, and 'Language Lesson Dialogues in Shakespeare,' reprinted from *Shakespeare Quarterly*, Vol. II (1951), p. 319-329, and 'Italian-English Language Books of the Renaissance,' reprinted from *Romanic Review*, Vol. XLII (1951), p. 241-244, cf. RN v, 19.

MUSIC AND VISUAL ARTS

Boston. Museum of Fine Arts. Recent acquisitions are discussed in an article by Henry P. Rossiter, Curator of Prints, 'Duvet's Engravings of the Apocalypse,' to appear in the Museum's *Bulletin* in June. The engravings were issued by Duvet in 1555. The author states that the Museum has had the good fortune to add the entire 24 plates of the Apocalypse sequence in one of the finest, richest, most evenly printed series extant.

At the recent session of the College Art Association a small group of scholars met to discuss various connected problems. Among the studies reported were: 'Ghiberti and the Antique' (R. Krautheimer); 'the antique sources of Mantegna's *Parnassus*' (P. W. Lehmann); 'Titian in Rome' (R. W. Kennedy); 'the collection of ancient works of art known in the Middle Ages' (W. S. Heckscher); 'the history of the Medici collections in Florence' (C. Kennedy); 'the history and influence of the equestrian Marcus Aurelius' (L. Moeller); and 'the sketchbooks of Amico Aspertini after antique monuments' (P. P. Bober).

A 'Census of Antique Works of Art known to Renaissance Artists' was started several years ago under the sponsorship of the Warburg Institute. The Institute, in a number of photographic campaigns, has gathered valuable material on Renaissance sketchbooks and on Renaissance collections of antique works of art. At the same time, work on individual topics has been carried on in this country. Clearly, mutual benefit could be derived from a wider pooling of information on work in progress bearing on Renaissance and Antiquity. 'I am writing, therefore, to invite those concerned to communicate with us. Please describe, so far as possible, the specific topic of research and indicate its stage of advancement. We hope to solicit similar intelligence from European scholars and, if the response justifies, to issue an annual news-letter. In any case, it will prove useful to have a central "clearing house" through which persons working on related problems may be put in touch with one another. Please address communications to Phyllis Pray Bober, Art Department, Wellesley College, Wellesley, 81, Mass.'

Charles de Tolnay (Institute for Advanced Study). 'I am about to finish the fourth volume of my *Michelangelo*, to be entitled *The Tomb of Julius II*.' (Cf. RN II, 63 and IV, 27)

Galpin Society. The Society's *Journal: An Occasional Publication* continues to publish articles on the history of musical instruments of interest to Renaissance scholars. Number V (March 1952) contains discussions of mss by Henricus Arnault who died in Dijon about 1460-65, and by Vincenzo Giustiniani (d. 1637). Articles and books for review should

be addressed to the editor, Thurston Dart, 7 Adams Road, Cambridge, England.

German memorial volumes. Two *Festschriften*, dedicated to German historians of art, have recently been published by Gebr. Mann, Berlin. The volume dedicated to Hans Jantzen contains: Wilhelm Vöge, 'Donatello greift ein Reimsisches Motiv auf;' Carl Theodor Müller, 'Ein Beitrag zum Sterzinger Altar;' Hermann Beenken, 'Zur Entstehungsgeschichte der Felsgrottenmadonna in der Londoner National Gallery;' Hans Kauffmann, 'Bewegungsformen an Michelangelostatuen;' Herbert von Einam, 'Michelangelos Juliusgrab im Entwurf von 1505 und die Frage seiner ursprünglichen Bestimmung.' The volume dedicated to Georg Swarzenzki contains: Erwin Panofsky, 'A Parisian Goldsmith's Model of the Early Fifteenth Century?' Lilli Fischel, 'Über die künstlerische Herkunft des Frankfurter-Paradiesgärtleins;' Bernard Berensen, 'Miniatures probably by the Master of the San Miniato Altarpiece;' Henry P. Rossiter, 'Colard Mansion's Boccaccio of 1476;' Ernstotto Graf zu Solms-Laubach, 'Nachtrag zur Hausbuchmeisterfrage;' Wolfgang Stechow, 'Lucretiae Statua;' Edmund Schilling, 'An Indulgence Printed at Nuremberg in 1512;' Ernst Holzinger, 'Zur Datierung der Grünewald-Zeichnungen;' Frederick Hartt, 'The Meaning of Michelangelo's Medici Chapel;' Karl Reinhardt, 'Rätsel um ein Fragment;' Jakob Rosenberg, 'A Sheet of Studies by Andrea Schiavone;' Marie Schuette, 'An Unknown Statuette by Peter Vischer the Younger.'

Donald J. Grout (Cornell). Guggenheim Fellow. Studies of early 16th Century church music. A renewal of Mr. Grout's fellowship of last year reported RN iv, 26.

Harvard University. The concert of 'Courtly Music of the Renaissance' reported RN iv, 63, has been recorded on a ten-inch long playing disc, \$4.95. Orders may be addressed to the Director, Fogg Art Museum, Cambridge 38, Mass.

Julius S. Held (Barnard College). Guggenheim Fellow. A study of the drawings of the great Flemish painters.

A. M. Hind (Henley-on-Thames). A study of engraving in England. The first volume, *The Tudor Period*, to be published this summer by the Cambridge University Press.

George A. Kubler (Yale). Cf. RN iv, 20. Guggenheim Fellow. A study of architecture of the Spanish and Portuguese empires.

Kunstchronik, cf. RN iv, 63-64. The issues of January-April 1952 contain, among others, an account of the Tiepolo Exhibit in Venice by Luitpold Dussler; an account of the Burgundian Exhibit (Le Siècle de Bourgogne) held at Dijon, Amsterdam, and Brussels, by Theodor Müller; a review of the third edition of Kurt Gerstenberg's *Riemenschneider*, Munich: 1950, by Gert von der Osten.

Eleanor Lawry (New York). A study and critical edition of the psalm motets of Claude Goudimel.

Musical Quarterly. The July issue will contain 'Transposing Keyboards on Extant Flemish Harpsichords' by Sibyl Marcuse.

Palladio. This Italian journal, dedicated to the history of architecture, has resumed publication. Foreign annual subscriptions at 5,000 lire should be addressed to the Libreria dello Stato, Piazza Verdi 10, Rome.

Erwin Panofsky (Institute for Advanced Study) has published 'Who is Jan van Eyck's "Tymotheos"?' in the *Journal of the Warburg and Courtauld Institutes*, v. XII (1949), p. 80-90. The article suggests that Jan van Eyck's 'Portrait of a Young Man' in the National Gallery at London, bearing the painted inscription 'Tymotheos,' is a portrait of Gilles Binchois. To compare musical innovators of the Renaissance with Timotheos of Miletus in classical antiquity was not restricted to painting, as evidenced by quotations from Gaforius and Tinctoris. The treatises of the 15th Century 'describe the new style of music—whose birth-date significantly coincides with that of the new style of painting inaugurated by Robert Campin and the Brothers van Eyck in terms astonishingly similar to those applied to Timotheos of Miletus. . . . They find in the *ars nova* . . . an "expressive energy" and "exquisite sensibility" which brings to mind the emotional qualities of "wildness" and "softness" by which Timotheos had enchanted the moderns and enraged the conservatives of ca. 400 B.C.'

Mr. Panofsky, whose comments on the function of the artist in the Renaissance have been presented in the Spring issue of this newsletter, will deliver the Gottesmann Lectures at Upsala University this summer. The series will be entitled 'The Problem of the Renaissance in the History of Art.'

Concerning performances of music by Robert Johnson and Andrea Gabrieli, cf. the section on Conferences of this issue s.v. 'Chapman Symposium' and 'Gabrieli at Reading.'

Concerning observations of the Leonardo Quincentenary, cf. the various entries in the section on Conferences of this issue.

Publications recently received include

Beatrice Gilman Proske, *Castilian Sculpture, Gothic to Renaissance*. New York: Hispanic Society of America. 1951, ix and 525 p., 328 illus. \$15.

Leona Rostenberg. 'John Martyn, "Printer to the Royal Society",' reprinted from *Papers of the Bibliographical Society of America*, vol. XLVI (1952), p. 1-32.

Walter Salmen. *Das Lochamer Liederbuch, Eine musikgeschichtliche Studie*. Leipzig: Breitkopf und Hartel, 1951. 100 p.

Library News

DARTMOUTH COLLEGE LIBRARY

The following items are contained in the Stefansson Polar Collection which was deposited in the Library last December.

George Abbott. *A briefe description of the whole world wherein is particularly described all the monarchies, empires and kingdoms of the same, with their academies.* London, 1617.

Arngrimur Jonam. *Crymogaea sine rerum Islandicarum.* Hamburg, 1610.

Pamphili Eusebius. *Eusebii Cesarieis Episcopi Chronicon: quod Hieronymus presbyter . . .* Paris, 1512.

Martin Frobisher. *De Martini Frobiseri angli navigatione in regiones occidentes et septentrionales narrata historica.* Norimbergae, 1580.

Thomaso Porcacchi. *L'Isole piu famose del mondo descritte.* Venetia, 1572.

Caius Julius Solinus. *I. Camertis . . . in C. J. Solini polyhystora enarrationes.* Viennae Austriae, per Ioannes Singrenium, impensis Lucas Alantse. 1520.

INSTITUTE FOR ADVANCED STUDY

The collection of rare books representative of the history of science, formerly known as The Evans Collection, was presented to the Institute by Lessing J. Rosenwald in July 1951. It consists of approximately 1800 titles, primarily in the pure and natural sciences. Extending in time from the first printed Euclid to the early part of the twentieth century, it includes first editions of the works of Brahe, Galilei, Kepler and Newton. The following 15th and 16th century imprints form part of the collection:

Alhazen. *Opticae thesaurus.* Basileae, 1572.

Apollonius Pergaeus. . . . *Conicorum libri quattuor.* Bononiae, 1566.

Archimedes. . . . *Archimedis Syracusani . . . opera.* Basileae, 1544.

Archimedes. *Archimedis opera non nulla a Federico Commandino . . . in Latinum conversa.* Venetiis, 1558.

A second installment of the Library's recent acquisitions will be reported in the next issue, Autumn 1952.

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